

Hänsel and Gretel

a Fairy Opera

In three Acts by Adelheid Wette

Translated and adapted into English

by

Constance Bache

The Music composed by

E. Humperdinck

Complete Vocal Score by R. Kleinmichel

id. Pianoforte Solo id.

id. Pianoforte Duet id.

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Hänsel and Gretel.

Dramatis Personæ.


Peter, a broom-maker..... *Baritone.*
Gertrude, his wife..... *Mezzo-Soprano.*
Hänsel } *Mezzo-Soprano.*
Gretel } their children *Soprano.*
The Witch who eats children..... *Mezzo-Soprano.*
Sandman (the sleep fairy)..... *Soprano.*
Dewman (the dawn fairy)..... *Soprano.*
Children..... *Sopranos and Contraltos.*

Fourteen Angels..... *Ballet.*

First Act.	Home.
Second Act.	The forest.
Third Act.	The witch's house.

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Hänsel and Gretel.

nce upon a time there was a poor couple, a broom-maker and his wife, who had two children; the boy was called Hänsel, and the girl Gretel. One day the parents had gone tramping over the country to try and dispose of their goods. On leaving the children the mother had given them the last bit of bread that was in the house, and had told them to be very industrious while she was away.

It was not long before the lively children tired of their work, and began to get hungry, till Hänsel was on the point of crying, when Gretel came to the rescue and cheered him up again. So they sang and danced till they both forgot their hunger and work, and at last in tremendous spirits they tumbled over one another on the floor.

Now it happened that just at this moment the mother came home again, tired and out of sorts, for she had not taken a single farthing, and consequently had brought home nothing to eat. When she found the children sitting on the floor and making ever such a noise, instead of being quietly at their work, she got very angry and drove them out with blows into the wood hard by. They were not to come back until they had filled their basket with strawberries. Then she sank wearily down on a chair, and dropped asleep from hunger and fatigue.

The children soon got happy again over their strawberry picking, and did not notice that they were losing their way and getting deeper and deeper into the wood, until at last they halted by the Ilsenstein.

Full of fun and high spirits they imitated the cuckoo's cry, and accused him of turning his little ones out of their nest and eating the eggs of other birds. And as they imitated him in this, making the strawberries take the place of the eggs, their basket unawares got empty.

Meanwhile it got gradually dark, and the children became frightened. They could not find their way, and wandered helplessly around. The wood seemed full of ghosts, and the trees rustled in an uncanny fashion. The birds were all silent, and only the cuckoo was still heard in the far distance. But from the Ilsenstein there arose queer shapes in the mist, so that the poor lonely children were frightened out of their wits. They cowered under a great fir-tree to try to find shelter from the terrors of the night, until the Sand-man, who comes at night to strew sand over people's eyes to send them to sleep, appeared and quieted them with kindly gestures. Then, after they had said their usual evening prayer to the fourteen angels, they lay down and went to sleep on the soft moss. And the fourteen angels hovered around and watched over the good children so that no harm might come to them.

The next morning they were awakened from their dreams by the little Dew-man, whose business it is to run over the hills and fields awakening everything that is still slumbering. And what should they see before them but a little house all made of cakes and sugar-candy, and glistening in the light of the sun, and smelling so delicious that the hungry children, who could scarcely believe their eyes, were quite wild with delight.

They cautiously approached the cottage, and as they did not see anybody about they became bolder, and broke a piece off the wall, which tasted exceedingly nice. At this moment a voice was heard from within the house, saying,

»Nibble, nibble, mousekin,

Who's nibbling at my housekin?»

At first they were rather alarmed, but they soon regained their courage, and called to one another that it was only

»The wind, the wind,

The heavenly wind,«

and went on nibbling. But the door of the cottage softly opened, and a very old and ugly woman came out of it. Now there was something very wicked about this old creature. She was a witch, who rode on a broomstick through the air at night, and in the daytime enticed little children into her sugar-house, where she popped them in the oven and made them into gingerbread, which she afterwards eat. She tried to be very friendly with Hänsel and Gretel, and coaxed them in with honeyed words.

However the children distrusted the horrible old woman, and tried to run away. Then the witch raised her magic wand and spell-bound them both, so that they were rooted to the spot. She next took Hänsel and shut him up in a stable, and fed him with almonds and raisins to make him fat. She was so delighted, when she had done this, that she seized a broomstick and rode wildly on it round her house. After that she called Gretel, and told her to look into the oven and see if the cakes were done. But Gretel was sharper than the witch, and saw through her little dodge, so she pretended to be very stupid, and begged the old woman to show her how it was to be done. The old woman unsuspectingly bent down over the oven to show Gretel what to do, and peeped in. No sooner had she done this, than the children gave her a good push and in she tumbled. They quickly shut the iron door, and left her to bake in her own oven, while they danced away in good earnest. Suddenly a crack was heard, and the magic oven fell to pieces with a loud crash. And behold! the gingerbreads, which were standing in a row round the cottage, were transformed into living, pretty children, who joyfully surrounded Hänsel and Gretel, and thanked them for their happy release.

And what joy when the sorrowing parents appeared, and Hänsel and Gretel rushed delightedly into their arms once more! Then all sadness and want were banished for ever, for in the sugar-cottage they had found all sorts of treasures which would make them happy and rich for the rest of their days. And they all thanked God, who had taken care of them in their great need!



Adelheid Wette.

Hänsel and Gretel.

Prelude.

Ruhige, nicht zu langsame Bewegung.
Andante con moto. (♩ = 69)

E. Humperdinck.

The musical score is arranged in five systems, each with a piano (p) part on the left and an orchestral part on the right. The piano part is written in 4/4 time with a key signature of one flat (B-flat). The orchestral part includes various instruments: Horns (Hr.), Strings (Str.), Clarinet (Cl.), Flute (Fl.), Horns (Hb.), Clarinet (Cl.), Violin (Vl.), Horns (Hr.), and Wind/Brass (Wind. Bl.). The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). The tempo is marked 'Andante con moto' with a metronome indication of 69 quarter notes per minute. The score concludes with a double bar line and a small asterisk.

Fl. Hb. Hr. Vel. dimin. poco riten.

Allegro non troppo. Munter. (Die Halben ungefähr wie vorher die Viertel.)

Trp. Vl. Str. pp (lange) (lungo)

Trp.

p

Fl.

mf

p

mf

cresc.

f

ff

dimin.

p

VI.

p

Red. *

Red. *

Red. *

Vel. Hr.

Red. *

Red. *

mf

dim.

p

Red. *

Hr.

F1.

mf

p

mf

p

cl.

First system of the musical score. It features a piano accompaniment in the lower staff and a woodwind section in the upper staff. The woodwind part includes a Horn (Hb.) and a Flute (Fl.). The piano part has a melodic line in the right hand and a bass line in the left hand. A *cresc.* (crescendo) marking is present in the piano part.

Second system of the musical score. It continues the piano accompaniment and woodwind parts. A Violin (Vl.) part is introduced in the upper staff. A *p* (piano) dynamic marking is shown for the Violin. A *Red.* (Reduction) marking is present at the end of the system.

Third system of the musical score. It continues the piano accompaniment and woodwind parts. A *Red.* (Reduction) marking is present at the end of the system.

Fourth system of the musical score. It continues the piano accompaniment and woodwind parts. A *poco riten.* (poco ritenuto) marking is present in the piano part. A *Bl. (Wind)* (Brass/Wind) marking is present in the upper staff. A *p* (piano) dynamic marking is shown for the Brass/Wind part. A *Red.* (Reduction) marking is present at the end of the system.

Fifth system of the musical score. It continues the piano accompaniment and woodwind parts. A *Hr.* (Horn) part is introduced in the upper staff. A *m.s. L.H.* (musical score Left Hand) marking is present in the piano part. A *cresc.* (crescendo) marking is present in the piano part. A *Red.* (Reduction) marking is present at the end of the system.

Sixth system of the musical score. It continues the piano accompaniment and woodwind parts. A *Hb.* (Horn) part is introduced in the upper staff. A *Fl.* (Flute) part is introduced in the upper staff. A *p* (piano) dynamic marking is shown for the Flute. A *Red.* (Reduction) marking is present at the end of the system.

Das Zeitmass sehr allmählich beschleunigen.
Poco a poco accelerando.

First system of musical notation. The piano part (left) features a complex, fast-moving bass line with many sixteenth and thirty-second notes. The horn part (right, marked 'Hr.') has a more melodic line with some grace notes. A 'p' (piano) dynamic marking is present in the piano part.

Second system of musical notation. The piano part continues with its rapid, rhythmic pattern. The horn part has a melodic line with some grace notes. There are 'Led.' markings with asterisks at the end of the piano part.

Third system of musical notation. The piano part continues with its rapid, rhythmic pattern. The horn part has a melodic line with some grace notes. There are 'poco a poco cresc.' markings in the piano part.

Fourth system of musical notation. The piano part continues with its rapid, rhythmic pattern. The horn part has a melodic line with some grace notes. There are 'Led.' markings with asterisks at the end of the piano part.

Fifth system of musical notation. The piano part continues with its rapid, rhythmic pattern. The horn part has a melodic line with some grace notes. There are 'Led.' markings with asterisks at the end of the piano part.

Sixth system of musical notation. The piano part continues with its rapid, rhythmic pattern. The horn part has a melodic line with some grace notes. There are 'p' (piano) and 'f' (forte) dynamic markings in the piano part.



Im Zeitmass. (Ein wenig zurückhaltend.)
a tempo. (un poco ritenuto.)



Musical score for piano and orchestra, page 10. The score consists of six systems of music. The piano part is written in treble and bass staves, and the orchestra part is written in multiple staves. The music features various dynamics, including *p*, *cresc.*, *fp*, *f*, and *ff*, and includes markings for "Wind" and "Trp.". The score ends with a double bar line and a small floral ornament.

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A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a prominent bass line with chords and a melody in the right hand. The word 'dim.' (diminuendo) is written above the piano part in the second measure. The score is divided into two systems, each containing two measures. The first system ends with a double bar line, and the second system ends with a final double bar line.

The first system of the musical score for 'Liedchen' consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 3/8. The system concludes with a double bar line and a repeat sign.

Ruhig.
Tranquillo.

Score for the first system of the piano introduction. The piano part is in the bass clef, and the harp/violin part is in the treble clef. The tempo is marked 'Ruhig. Tranquillo.' and the dynamics are 'pp' and 'mf'.

Sehr ruhig.
Molto tranquillo
(Wind) Bl.

Musical score for "The Rose Tree" (No. 100). The score is in 3/8 time and features a piano accompaniment and a vocal line. The piano part includes a left hand with a steady eighth-note accompaniment and a right hand with chords and moving lines. The vocal line is in the treble clef, featuring a melody with various ornaments and a final cadence. The score includes a key signature of one flat (B-flat) and a common time signature of 3/8. The tempo is marked "Allegretto". The score is divided into two systems, with the first system ending with a repeat sign and the second system starting with a key signature change to one flat.

Musical score for "The Wind" (1907). The score is written for a piano (Pn) and a wind instrument (Wind). The piano part is in the bass clef, and the wind part is in the treble clef. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *pp* (pianissimo) and *pp* (pianissimo). The wind part features a melodic line with a crescendo and a decrescendo. The piano part features a rhythmic accompaniment with a crescendo and a decrescendo. The score is marked with a "Red." (Reduction) and a "Wind." (Wind).

First Act.

Home.

Allegretto con moto. (♩ = 63)

p Vcl. Fl. Cl. Hb. Bass Hr. (Curtain rises.)

First Scene.

(A small and poorly furnished room. In the background a door; a small window near it, looking on to the forest. On the left a fireplace with chimney above it. On the walls are hanging brooms of various sizes. Hänsel is sitting by the door, making brooms, and Gretel opposite him by the fireplace, knitting a stocking.)

Gretel.

Su - sy, lit - tle Su - sy, pray what is the news? Hb.

The geese are running bare-foot be-cause they've no shoes!

The cobbler has leather and plen-ty to spare, Why can't he

(continuing)
make the poor goose a new— pair?
Hänsel (interrupting her)
Then they'll have to go bare-foot!

Hänsel.
Ei - a po - pei - a, pray what's to be

done? Who'll give me milk and sugar, for bread I have none?

Cl. Hr. Hb.

p

I'll go back to bed and I'll lie there all day, Where there's nought to

Hb. Cl.

p

Gretel (interrupting.)

Then we'll have to go hungry!

(continuing.)

eat then there's nothing to pay!

Fl. Cl. Bass.

p

Hänsel (throwing his work aside and getting up.)

If mother would on-ly come home a -

Hr. Str.

dim. *p*

Gretel (getting up) Hänsel.

gain! Yes, I'm so hungry I don't know what to do! For weeks I've ea-ten nought but

Hb. Ten. Bass.

sfz *p*

Gretel.

Hush, Hän-sel, don't forget what father

bread, It's ve-ry hard, it is in - deed!

ritard. a tempo *ritard. a tempo*

Ten. Cl. Wind.

sfz *p*

said When mother too wished she were dead: "When past bear - ing

ritard. a tempo *ritard. a tempo*

Str. Bass.

p *sfz* *piu p* *p*

is our grief, God the Lord will send re - lief!"

Hänsel.

Yes, yes, that

cresc. *pp*

Vel.

sounds all ve - ry fine, But a - las, off maxims we can-not dine! O

Str. *p* VI

Bass.

Gre - - tel, it would be such a treat If we had some-thing nice to

Vel.

eat! Eggs and but-ter and su - et paste, I've al-most for - got - ten how they

Hb. *poco ritard.*

Ten. *p* *vel.* *poco ritard.*

Gretel (stopping his mouth)

Hush, don't give way to grumps,

Tempo.

taste. O Gretel, I wish -

Tempo.

Hr. *sf* Cl. *p*

Bass.

Have patience a-while, no dole-ful dumps! This wo - ful face,

VI. *cre* - Hr.

Whew! what a sight, Looks like a hor-rid old cross - - patch

scen - *do*

Allegretto con moto. (She takes a broom in her hand.)

fright! Crosspatch a - way, Leave me I pray!

Wind. Hr. Str. *p*

Just let me reach you, Quick-ly I'll teach you How to make trouble Soon mount to double!

Crosspatch, crosspatch, What is the use Growling and grumbling, Full of a-buse,

vi. *p* *cresc.*

Off with you, out with you, Shame on you, goosel! Crosspatch a-way,
Hänsel! (seizes the broom too.)

Wind. *f* Str. *p*

Crosspatch a-way, Hard lines I

Leave me I pray! If I am hung-ry I'll nev-er say so,
say! When I am hung-ry Sure-ly I can say so, Can-not al-

cresc.

Will not give way so, Chase it a-way so! Crosspatch, crosspatch, What is the use
lay so, Can't chase a-way so! Crosspatch, crosspatch, What is the use

p

Grow - ling and grumb-ling, full of a-buse, Off with you, Out with you,
 Grow - ling and grumb-ling, Full of a-buse, Off with you, Out with

cresc.

Shame on you, goose! (pretending to sweep away.) That's right! Now
 you, with you!

Hr. *f* *f*

Tempo primo. (♩ = ♩)
 if you leave off com-plaining I'll tell you a most de-light-ful

Wind. *p* *f* *p* *dim.*

secret! O de-light-ful! it must be something

Hänsel. *Hr.* *Cl.* *Fl.* *Cl.* *Fl.* *p* *p*

Vel.

Gretel.
 nice! Well list - en, broth - er - kin, won't you be glad! Look

here in the jug, here is fresh milk, 'Twas giv - en to - day by our

neigh - bour, And moth - er, when she comes back

home, Will certain - ly make us a rice blanc-mangel!

Hänsel (with glee.)
 Rice blanc-mangel!

Hänsel (dancing round the room)

When blanc-mange is an - y-where near, Then Hän - sel, Hän - sel,

p *Cl.* *Hb.*

Hän-sel is there! How thick is the cream on the milk, let's

p *Wind.*

(He licks the cream off his finger)

taste it! O Ge - mi-ni, wouldn't I like to

p *espresso* *f* *dimin.* *Cl.* *Hr.*

Più animato.
Gretel. (gives him a rap on his fingers.)

What, Hän-sel, tast-ing? Aren't you a - shamed? Out with your

drink it!

Più animato.

p *f*

fingers quick, gree-dy boy! Go back to your work again, be

Ten.

sfz *sfz* *sf* *p* *sf*

Vel.

sf *p* *sf*

quick, that we may both have done in time! If mother comes and we haven't done

sf *sf* *sf* *sf*

Tempo come prima

Hänsel (sticking
right, Then - bad-ly it will fare with us to - night! Work a-gain?

Cl.

f *f* *p*

his hands into his trousers pockets.) *poco ritard.*

No, not for me! That's not my i - dea at all, It doesn't

Hb. VI. *poco ritard.*

a tempo

suit me! It's such a bore! Dancing is jol-li-er far, I'm

a tempo

crpso.

Gretel.

Danc - ing! Danc - ing! O yes, that's bet - ter far.

sure!

f

p

f

And sing a song to keep us in time! One that our grand - mother

f

p

cre

scen

used to sing us: Sing then, and dance in time to the sing - ing!

cl.

do

mf

VI.

Allegretto con moto. (♩ = 100)

(clapping her hands)

Brother come and dance with me,

Fl. Hb. Hr. Bass. Dr.

f *f* *p* *p*

Both my hands I of-fer thee, Right foot first, Left foot then, Round a-bout and

Str.

p

(Hänsel tries to do it, but awkwardly.) Hänsel.

back a - gain. I would dance, but

Fl. Hb. Hr. Wind.

p *f* *p* *mf* *p*

don't know how, When to jump or when to bow, Show me what I ought to do,

VI. Str.

mf

Gretel.

So that I may dance like you. With your foot you tap tap tap,

cresc. *f* *p* VI. Hb. Cl.

With your hand you clap clap clap, Right foot first, Left foot then, Round about and

Hänsel.

back a-gain! With your foot you tap tap tap, With your hand you clap clap clap,

VI. Fl. *p*

Gretel.

Right foot first, Left foot then, Round and back a-gain! That was ve-ry good indeed,

cresc. *f* Wind *p*

O I'm sure you'll soon succeed! Try a-gain and I can see Hän-sel soon will

f *p* Hr. Bass. Cl. *cresc.*

(clapping her hands joyfully.)

dance like me! With your head you nick nick nick, With your fingers you

f *p* *tr*

click click click, Right foot first, Left foot then, Round a-bout and back a-gain!

Hänsel.

With your head you nick nick nick, With your fingers you click click click, Right foot first,

VI. *p* Fl. *cresc.*

Gretel.

Left foot then, Round and back a - gain! Brother, watch what next I do,

wind.

You must do it with me too! You to me your arm must pro-fer, I shall not re -

vi.

(takes Hänsel by the arm.)

fuse your of-fer! Come!

Hänsel.

What I en -

cresc.

What I en -

joy is dance and jol - li - ty, Love to have my fling, In

cl.

fp

hb.

joy is dance and jol-li-ty, And all that kind of thing! What I en-joy is dance and
fact I like fri-vo-li-ty, And all that kind of thing! In fact I like fri-

VI.
mf

jol-li-ty, Love to have my fling, ——— I like fri-vo-li-ty, And
vo-li-ty, Love to have my fling, In fact I quite pre-fer fri-vo-li-ty, And

(pulls Hänsel along, and dances round him - - - - -)

all that kind of thing! Tra la la la la la la la la la, tra la
all that kind of thing!

Hh.
fp

then gives him a push.)

la la la la la la la! Come and have a twirl, my dear-est Hän-sel, Come and have a

Cl.
mf
p
Vel.

turn with me, I pray, Come here to me, come here to me, I'm sure you can't say

Fl.
Hr.
f
p Str.

Hänsel (gruffly)—

Nay! Go a-way from me, go a-way from me, I'm much too proud for you! With

Hh.
Hr.
VI.
p

Gretel.

lit - le girls I do not dance, And so, my dear, a - dieu! Go,

VI.
p

poco ritard. *Tempo.* (dances round Hänsel)

stu - pid Hans, con - cei - ted Hans, you'll see I'll make you dance! Tra la la la la la la

poco ritard. *Tempo.* Cl.

Hr. *mf* Bass.

as before - - - - - and gives him a push.)

la la la, tra la la la la la la la! Come and have a twirl, my dear-est

Hänsel (dances round Gretel.)

Tra. la la la la la la

mf *p*

Hän-sel, Come and have a turn with me, I pray,

la la la, tra la la la la la la la! O Gre - tel dear, O

mf *p* *f* *mf* Wind.

Gretel.

sis - ter dear, Your stocking has a hole! O Hän - sel dear, O bro - ther dear, D'you

p *vi.*

take me for a fool? With naugh-ty boys I do not dance. And so, my dear. a -

Hb. Fl.

p

Hänsel. *poco ritard.* Tempo. Gretel.

dieu! Now don't be cross, you sil-ly goose, You'll see I'll make you dance! Tra la

Cl. Bass *p* Vl. *poco ritard.* Tempo. Trp. *mf* Ten. Dr.

(they dance as before)

la tra la la tra la la la la, tra la la tra la la tra la la! Come and have a Hänsel. Tra la

twirl, my dear-est Hän-sel, Come and have a turn, my dear-est Hans! Sing

la tra la la tra la la la la, tra la la tra la la tra la la! Sing

Hr. *p* *mf* *p* Hr.

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lu-sti - ly hur - rah, hur-rah! While I dance with you! And if the stockings

lu-sti - ly hur - rah, hur-rah! While I dance with you! And if the shoes are

Cl. *mf* Str. *f* Hr. *f*

(They dance by turns as before.)

are in holes, Why mother'll knit some new! Come and have a

all in holes, Why mother'll buy some new! Trala la trala la tra la la la la, tra la

Cl. *f* VI. *fp* Cl. *f* Ten. *fp*

twirl, my dear-est Hän-sel! On-ly have a

la tra la la tra la la! Trala la trala la tra la la la la, tra la

fp *fp*

(Then they seize each other's hands and dance round and round,
twirl, my dear-est Hänsel! Tra la la trala la, tra la la trala la, tra la
la trala la trala la la la, tra la la la la, tra la la la la, tra la

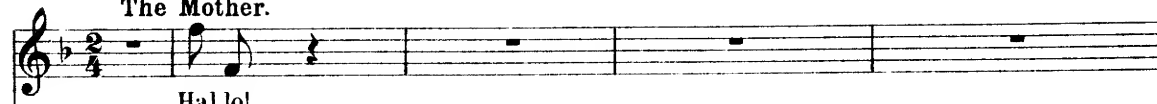
quicker and quicker, until at last they lose their balance and tumble over one another onto the floor.)
la trala la, trala la trala la, trala la tralala, trala la trala la, tra
la la la, trala la trala la, tra la tralala, trala la trala la, tra

la!
la!

Scene II.

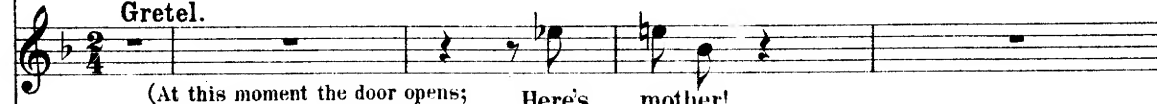
Allegro.

The Mother.

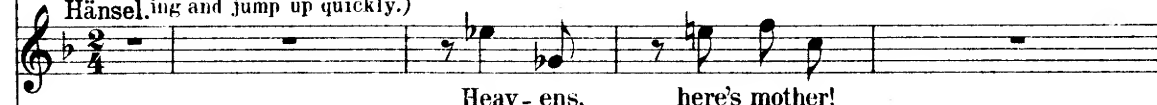


Hal-lo!

Gretel.

(At this moment the door opens;
the children see their mother com- Here's mother!

Hänsel ing and jump up quickly.)



Heav- ens, here's mother!

Allegro.



The Mother.



What is all this dis - turb - - - - - ance?



Tempo primo.

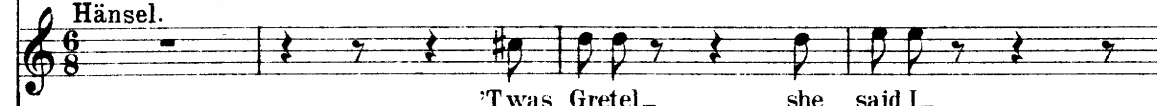
Gretel.



(Embarrassment.)

'Twas Hänsel_ he wanted_

Hänsel.



'Twas Gretel_ she said I_

Tempo primo.



Mother (comes in, unstraps her basket and sets it down.)

Si - lence, id - le and ill behaved chil - dren!

Ten. *cresc.* Wind. *f*

Vel. *cresc.*

Call you it work - ing, yodelling and singing? As though't were fair - time,

fp *cresc.*

hop - ping and springing? And while your pa - rents from

Cl. *f* Hb. *p* Bass. *p*

Vi. *f*

ear - ly morn - ing Till late at night are slav - ing and toil - ing.

poco rallent. *Tempo* *poco rallent.* *Tempo* *f*

Hb. *f*

(gives Hänsel a box on the ear)

Take that! Now come let's see what you've

VI.

mf *ff*

(turning round)

done! Why Gre-tel, your stock - ing not rea-dy

VI. Hb. Fl.

ff *fp* *ff*

Vel.

yet? And you, you la - zy bones, have you nothing to show? pray how many brooms have you

f *p* *fp*

fin-ished? I'll fetch my stick, you use - less

VI. Hb. Cl.

f

children, And make your id - le fing - ers ting - le!

VI.

p *cresc.* *fp*

(In her anger at the children she gives the milkjug a knock, which sends it clattering on to the floor.)

fp *cresc.* *ff*

Gra-cious! There goes the jug all to pie-ces!

dimin. *f*

(weeping) What now can I cook for sup-per?

(She looks at her skirt, down which

Hb.

dimin. *pp*

the milk is streaming.)

(Hänsel covertly titters.)

How, sau - ey how dare you

espressivo

Bass.

p espressivo

Cl.

m. cresc.

(Going with a stick after Hänsel, who is running out at the door.)

laugh? Wait, wait till the fa - ther comes home!

dim.

m. s.

m. d.

vi.

(With sudden energy she snatches a basket from the wall and thrusts it into Gretel's hand.)

Off, off to the wood!

p

vi.

there seek for straw - berries quick away! And if you don't

cresc.

bring the bas-ket brim - ful I'll whip - you so that you'll

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics "bring the bas-ket brim - ful I'll whip - you so that you'll". The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature is one sharp (F#).

(The children run into the forest.)

both — run a - way!

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has the lyrics "both — run a - way!". The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature is one sharp (F#).

dim.

The third system of the musical score. It features a piano accompaniment (grand staff) with a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature is one sharp (F#).

(She sits down by the table, exhausted.)

p Ten. *Vol.*

The fourth system of the musical score. It features a piano accompaniment (grand staff) with a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature is one sharp (F#).

vi. espressivo.

The fifth system of the musical score. It features a piano accompaniment (grand staff) with a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature is one sharp (F#).

A - - las! ——— There my poor juglies in pie - - - ces!

Yes, blind ex - cite-ment on-ly brings ru - - in.

(wringing her hands) (sobbing)
O God, send help — to me! Nought have I to give them,

molto espressivo

No bread, — not a crumb for my starv - ing child - ren!

No crust in the cup - board No milk in the pot,

Fl. Hb.

Bass.

(She rests her head
on her hand.)

No, no - thing but wa - ter to drink! —

Cl. Hb. Fl. vl.

mf *pp espress.*

Wea - ry am I, weary of liv - ing!

pp Ten.

(Lays her head down on her arms and drops asleep.)

Father, send — help — to me! —

pp

Scene III.

Commodo. $\text{♩} = \text{♩}$ (A voice is heard in the distance) Father.

Tra la la la, tra la la

pp Hr.(con Sordino)

la, Lit-tle mo-ther, here am I! Trala la la, tra la la la, Bringing luck and jol-li-

Dble B.

(somewhat nearer)

ty! 1. Oh for you and me, poor

Str.(con Sordino) *pp* *p*

mo-ther, Ev'-ry day is like the o-ther; With a big hole in the

Vel. *cresc.*

Tempo.
(complainingly)

rit.

purse, And in the sto-mach an e-ven worse. Tra la la la, tra la la

rit. *Tempo.*

p

la, Hun-ger is the poor man's curse! Tra la la, tra la la la

Fl.

Cl.

p

(The father appears at the window, and

la, Hun-ger is the poor man's curse!

Str.

f

during the following he comes into the room in a very lively mood, with a basket on his back.)

dim.

2. 'Tis - n't much that we re - quire, Just a lit - tle food and
 3. Yes, the rich en - joys his din - ner, While the poor grows dai - ly

p

fire! But a - las, it's true e - nough, Life on some of us is
 thin - ner; Strives to eat, as well he may, Some - what less than yes - ter -

cresc.

rit.
 (complaining) *Tempo.*

rough! Tra la la la, tra la la la, Hun - ger is a cus - tom - er
 day! Tra la la la, tra la la la, Hun - ger is the de - vil to

rit. *Tempo.*
p

tough! Tra la la, tra la la la la, Hun - ger is a cus - tom - er
 pay! Tra la la, tra la la la la, Hun - ger is the de - vil to

Fl.
mf

(He puts down his basket.)

tough!
pay!

Yes,
Hb.

Str.
ff

dimin.

mf

hun - ger's all very well to feel if you can get a good square meal, But

Hr.

Bass.

when there's nought what can you do, Sup - pos - ing the purse be emp - ty too?

Hb.

Hr.

Bass.

rit.

Tempo.

rit.

Tempo.

Str.

Tra la la la, tra la la la, O for a drop of "mountain dew!"

Tempo.

Tempo.

mf

mf

Fl.

Mother (rubbing

(Reels over to his sleeping wife and gives her a smacking kiss.) O -

Tra la la la la, tra la la la la, Mo - ther, look what I have brought!

p *f* *sfz*

Più animato.

her eyes) ho! Who's sing - sing - sing-ing all round the

f *p* *cresc.*

house, And tra - la - la - la - ing me out of my

p *cresc.*

sleep? Father (inarticulately.)

How now? The hungry beast

Str. Wind. *f* *dim.* *p* Hb. Cl. Bass.

Father.

With - in my breast Cal-led so for food I could not

p

rest! Tra la la, tra la la la, Hun - ger is an ur-gent

Fl. *f*

beast, Tra la la, tra la la la la, Pinch - es, gnaws, and gives no

Db. B. *mf* Bass. Wind. VI.

Mother.

So, so! And this wild beast,

rest! Wind. *f* dimin. VI. *p* Vel.

You gave him a feast, He's had his fill, To say the

least!
Father.

Well yes! Hm! it was a love-ly

f *dimin.* *p* Cl.

(Pushing him angrily from her.)
(Wants to kiss her) Have done! You have no troubles to
day... don't you think so, dear wife?—

F1. *f* *p* Bass.

bear, 'tis I must keep the house!

Well, well!

cresc. *f*

(Turning to his basket.)

then let us see, my dear, What we have got to eat to -

Un poco più moderato.

Mother.

Most sim - ple is the bill of

Father.

day?

Un poco più moderato.

fare, Our sup-per's gone, the Lord knows where!

Lar - der bare, cel - lar bare, Nothing, and plen - ty of it to

Lar - der bare, cel - lar bare, Nothing, and plen - ty of it to

Come prima.

spare!
Father.

Tra la la la, tra la la la, cheer up, mo - ther, for here am I,
Come prima.

f

Bringing luck and jol - li - ty!

dimin.

(he takes his basket and begins to display the contents.)

Look, mother! doesn't all this

p Str.

Mother.
Man, man, what
food please you?

see I? Ham and but-ter- flour and

(Helping him to unpack it) sau-sage- Eggs, a do-zen- (Hus-band, and they

Bass

cost a for-tune!) *accelerando* Tur-nips, on-ions,

p

and- for me! Near-ly half a pound of

ritard. *Cl.* *Hb. ritard.* *cresc.*

a tempo (He turns the basket topsy-turvy, and a lot of potatoes roll out.)

tea! *a tempo* *vi.* *p* *cresc.*

Tempo come prima.

Father. (He seizes her by the arm and dances round the room with her.)

Tra la la la, tra la la la, tra la la la la, hip hur-rah,

Mother (joining in.)
Tra la la la, tra la la la, tra la la la la,
Won't we have a festive time! tra la la la, tra la la la la,

hip hur-rah. Won't we have a hap-py time! —
hip hur-rah. Won't we have a festive time! — Now

(He sits down. The mother
lis - ten, how it all came to pass!
f Hr. dimin. f Hr. dimin. f Hr.

Yon - der to the town I went, There was to be a great e - vent,

Bass.

p

Weddings, fairs and pre - pa - ra - tion For all kinds of ju - bi - la - tion!

mf

Hr.

Cl.

Bass.

Now's my chance to do some sel - ling,

Hb.

p

Fl.

Vel.

Vl.

So for that you may be thank - ful! He who

Cl.

f

dim.

wants a feast to keep, He must scrub and brush and sweep,

Fl.

p

Hb.

So I brought my best goods out, Tramped with them from house to house:

“Buy be - soms! good be - soms!”

Buy my brush - es, sweep your ear - pets, sweep your cob - webs!”

And so I drove a roar - ing trade, And sold my brush - es at the

high - - - - est pri - - - ces!

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Now make haste with cup and plat-ter, Bring the glass-es, bring the ket-tle:

p

Mother.

Here's a health to the be-som-

Here's a health to the be-som-

f *p*

ma-ker! (He puts the glass of toddy to his lips, but suddenly stops short.)

ma-ker! But stay, why, where are the children?

f *ff*

(Shrugs her shoulders with a puzzled air.)

Gone with Hans? Oh!

Hänsel, Gre-tel, what's gone with Hans?

Un poco più animato.

f *p* *str.* *vi.*

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Mother.

who's to know? But at least I do know this Hb. That the

Cl.

vi.

Ten.

p

jug is smashed to bits. Father. (angrily) And the

What? the jug is smashed to bits? Wind.

vi.

p

Str.

Trb.

cream all ran a - - way! (Striking his fist on the table in a rage)

Hang it all! So those little scapegraces Have

vi.

f

cresc.

(hastily)

Been in

been a - gain in mischief?

vi.

Trp.

Mother.

mischief! I should think so! Nothing have they done but their mad prank-ing;

Fl. *VI.*

As I came home I could hear them Hopping and cutting the wildest ca - pers,

Fl.

Till I was so cross that I gave a push_

Father.

And the

p *fp* *fp cresc.*

And the jug of milk was

jug_ milk_ was

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58 Più animato.

spilt! (laughing with all his might)

spilt! Più animato.

Ha ha ha ha ha! Ha

(joining in)

Ha ha ha ha ha! Ha

ha ha ha ha ha ha ha! Ha ha ha ha

ha ha ha ha! Ha ha ha ha ha ha ha

ha! Ha ha ha ha! Such

an - - - ger, mo - ther, don't take it

dim.

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Ha! Ha!

ill, seems stu - pid to me, I must

Hb.

p

vi.

Ten.

(snappishly and curt.)

For aught I know, at the

say! But where, where think you the children can be? —

p

vi.

tr

Hr.

Il-sen-stein! (horrorstruck.)

The Il - sen-stein! Come, come, have a care!

Wind.

fp *cresc.*

f

Hr.

Cl.

p (pizz.) *fp*

Vcl.

Mother. (with an expression of contempt.)

The be - som, just put it a - way a -

F1.

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Dr.

(He lets the broom fall and wrings his hands.)

Un poco ritenuto.

gain! Father. My chil- - dren astray in the
Un poco ritenuto.

dimin. poco riten. p pp

a tempo

gloom - y weod, all a - lone without moon or stars?

a tempo

Hr. p Vel.

Come prima.

Heaven!

Dost thou not know the aw-ful ma - gic place, the
Come prima.

a tempo I. (surprized)

The e - vil one? What mean'st thou? (with

place where the e - vil one dwells? The

a tempo I. p Trp. Vel.

Un poco ritenuto.

61

(starting back) *a tempo* (draws back)

mysterious emphasis) The gobbling ogress? He picks up the besom again. But —

gobbling ogress?

Un poco ritenuto.

Fl. Trp. Hr. *a tempo* Vel.

p *dimin.* *p*

Dble B.

tell me, what help is the be - som?

The be - som, the be - som, why

Bass. *p*

what is it for, why what is it for? They ride on it, they ride on it, the

Hb. Cl. *cresc.*

witch - es!

f *p* *dimin.*

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An old witch with-in that wood doth dwell, And she's in league with the

p (pizz.)

powers of hell. At mid-night hour, when

Wind. *p* (pizz.)

nobody knows, A-way to the witches' dance — she goes.

cresc. *mf*

Up the chimney they fly, on a broomstick they hie,

Cl. *p* *ad.*

O - ver hill and dale, o'er ra - vine and vale, through the

mid - night air they gal - lop full tear — on a broomstick, on a

broomstick, hop, hop, hop, hop, the witch - es! O hor - ror!

Mother.

But the gob - bling witch? And by day, they say, she

Father.

Hr.

stalks a - round with a crinch - ing, crunch - ing, munch - ing sound, and

children plump and tender to eat she lures with ma - gic ginger-bread sweet.

Un poco più animato.

On e - vil bent, with

fell intent she lures the chil - dren, poor little things, in the

o - ven red hot she pops all the lot; she shuts the door down, un -

p *cresc.*

til they're done brown In the o - ven, in the

mf

o - ven, the gin - gerbread

p *cresc.* *sp*

Un poco ritenuto.

a tempo Mother.

And the ginger-bread children?

chil - dren! *a tempo* Are

pp *tr. dolce*

(wringing her hands)

For the ogress? O horror! Heav'n help us! the
served up for dinner! For the ogress!

(runs out of the house.)

children! O what shall we do!

Hi, mother, mother,

(takes the whisky bottle from the table and runs after her.)

wait for me! We'll both go to-gether the witch to seek!

Wind.

(The curtain falls quickly.)

ff

Red.

Red.

Vi =

ff

(Prelude to the 2nd Act)

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♢ Goes on to the "Witches' Ride."

The Witches' Ride. Prelude to second Act.

Pesante. (♩ = 96)

de ϕ 8

Str. Hr.

ff

Cl.

VI.

tr

tr

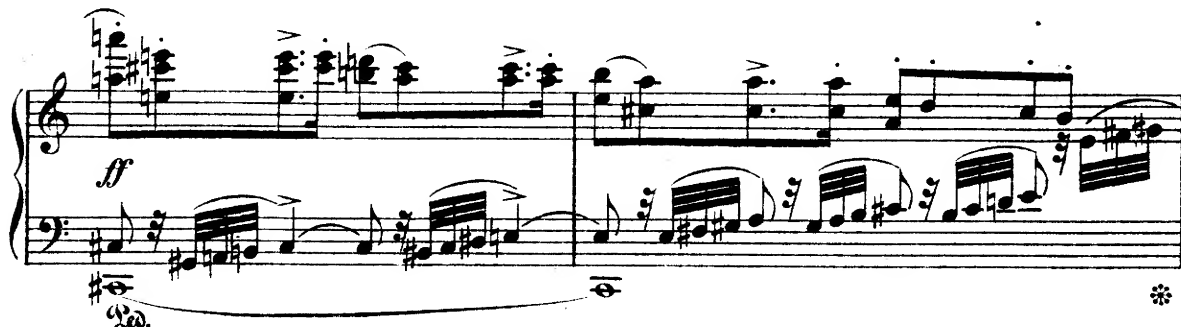
Hb.

Fl.

cresc.

f

The musical score is written for a large orchestra. It begins with a piano introduction in 4/4 time, marked 'Pesante' with a tempo of 96 beats per minute. The score is divided into six systems. The first system features strings (Str.) and horns (Hr.). The second system introduces the flute (Cl.) and includes a fortissimo (ff) dynamic. The third system features the violin (VI.) and includes trills (tr). The fourth system features the horn (Hb.) and flute (Fl.), with a crescendo (cresc.) and fortissimo (f) dynamic. The fifth system features the horn (Hb.) and flute (Fl.), with a crescendo (cresc.) and fortissimo (f) dynamic. The sixth system features the horn (Hb.) and flute (Fl.), with a fortissimo (f) dynamic. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature.



Hb.

First system of music for Horn B (Hb.). It consists of two staves (treble and bass clef) with a key signature of one flat (B-flat major or D minor). The music features a melodic line in the treble staff and a supporting bass line in the bass staff, with various articulations and dynamics.

Fl.

Second system of music for Flute (Fl.). It consists of two staves (treble and bass clef) with a key signature of one flat. The music features a melodic line in the treble staff and a supporting bass line in the bass staff, with various articulations and dynamics.

Cl.

Third system of music for Clarinet (Cl.). It consists of two staves (treble and bass clef) with a key signature of one flat. The music features a melodic line in the treble staff and a supporting bass line in the bass staff, with various articulations and dynamics.

Fl.

Fourth system of music for Flute (Fl.). It consists of two staves (treble and bass clef) with a key signature of one flat. The music features a melodic line in the treble staff and a supporting bass line in the bass staff, with various articulations and dynamics. The word "cresc." is written below the first staff.

Poco a poco più animato.

VI.

Fifth system of music for Violin (VI.). It consists of two staves (treble and bass clef) with a key signature of one flat. The music features a melodic line in the treble staff and a supporting bass line in the bass staff, with various articulations and dynamics. The word "stacc." is written above the first staff, and "p cresc." is written below the second staff.

VI.

Sixth system of music for Violin (VI.). It consists of two staves (treble and bass clef) with a key signature of one flat. The music features a melodic line in the treble staff and a supporting bass line in the bass staff, with various articulations and dynamics. The word "p cresc." is written below the first staff.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a prominent bass line with a strong rhythmic pattern. The vocal line is written in a soprano or alto clef. The score is marked with a forte 'f' dynamic. The tempo is indicated as 'Moderato'. The score is for a single voice and piano.

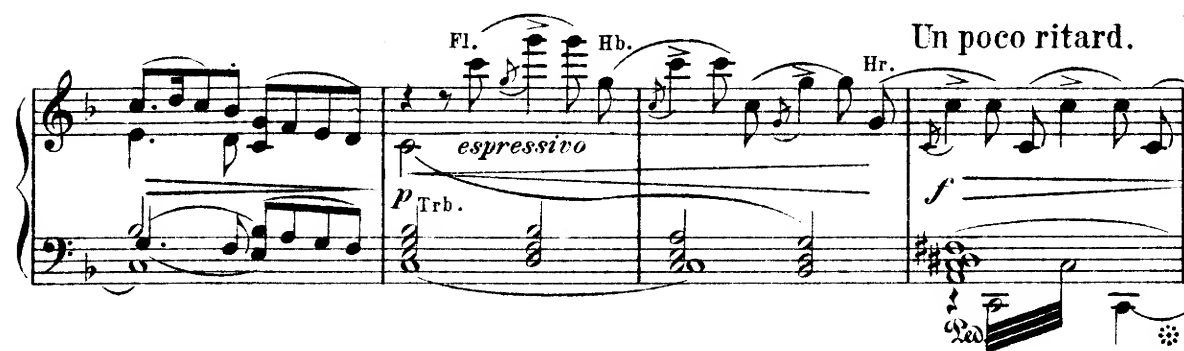
A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, including a triplet. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 2/4. The piece concludes with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with the treble staff starting on a G4 and the bass staff on a G3. The melody is a simple, folk-like tune. The second system shows the continuation of the melody, with a 'cresc.' (crescendo) marking above the treble staff. The bass staff continues with a simple accompaniment pattern.

A musical score for the song 'The Rose Tree'. The score is written for piano and voice. The piano part is in the left hand, featuring a melody in the treble clef and a bass line in the bass clef. The voice part is in the right hand, featuring a melody in the treble clef. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes a piano introduction, a vocal entry, and a piano accompaniment. The lyrics are written below the vocal line.

[illegible]

Musical score for piano and wind instruments, page 71. The score consists of six systems of music. The first system shows a piano introduction with a *cresc.* marking. The second system features a *ff* dynamic and a *cresc.* marking. The third system includes a *dim.* marking and a *Wind.* section. The fourth system shows a *dim.* marking and a *Wind.* section. The fifth system includes a *cresc.* marking and a *dim.* marking. The sixth system features a *p dolce* marking and a *Cl.* section.



(The curtain rises.)

Molto tranquillo.

(The middle of the forest. In the background



is the "Husenstein", thickly surrounded by fir-trees. On the right is a large fir-tree, under which Gretel is sitting on a mossy tree-trunk, and making a garland of wild roses. By her side lies a nosegay of flowers. Amongst the bushes on the left is Hänsel, looking for strawberries. Sunset.)



Second Act.
In the forest.
Scene I.

Molto tranquillo. (♩ = 66)

Gretel (humming quietly to herself.)

There stands a lit - tle man in the wood a - -

pp Str. (pizz.)

lone, He wears a lit - tle man - tle of vel - vet brown, Say who can the

Fl.

mankin be, Standing there be - neath the tree, With the lit - tle man - tle of vel - vet

Fl.

brown ? His hair is all of

Cl. Hb. Fl. *p* *m.s.* *rit. a tempo*

gold, and his cheeks are red, He wears a lit - tle black cap up - on his

pp Fl. *tr*

head, Say who can the mankin be, Standing there so si - lently, With the little

Hr. Fl. *tr*

(She holds up the garland of roses and looks it all round)

black cap up - on his head?

Hr. Fl. Cl. *tr*

With the little black cap up - on his

Fl. *tr*

head?

Hänsel (comes out swinging his basket joyfully.)

Hur - rah! — My strawberry bas-ket is near - ly

Poco animato come prima. (♩ = 84)

Gretel (standing up.)

My

brimful! O won't the mo-ther be pleased with Hän - sel!

fl. *p* Str. *p* VI. *p*

garland is rea-dy al-so! Look, I nev-er made one so nice be-

Fl. *p* Str. *p*

(she tries to put the wreath on Hänsel's head.)

fore!

Hänsel (drawing back roughly.)

You won't catch a boy wear - ing that!

Hb. Cl. Bass. *p* *cresc.* Str. *p* Cl. *p*

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(puts the wreath on her.)

It is on-ly fit for a girl! Ha, Gre-tel,

Hr. Cl. vl

Bass. *p*

red. *

fine feathers! O the deuce! Now you shall be Queen of the

Hb. Cl.

cresc. *f* *p*

Gretel.

If I'm to be Queen of the wood, Then I must have the nose - gay

wood!

Hb. Hr.

p

too! Hänsel (gives her the nosegay.)

Queen of the wood, with scep-tre and

Cl. Hb. Fl.

Ten. *p*

crown, I give you the strawberries, but don't eat them

poco riten.

Hr. *p* *sf* *dim.* *pp*

Tempo.

(He gives the basketful of strawberries into her other hand, at the same time kneeling before her

all!

Fl. Hr. Cl. Hr. *dolce*

in homage.)

Str. Hr. *dim.* *pp* *p*

Gretel (roguishly.)

(At this moment a cuckoo is heard.) Hänsel (pointing with his hand.) Cuckoo, cuckoo, where are you?

Cuckoo, cuckoo, how are you?

Cuckoo-instrument (behind the scenes, heard as if quite in the distance.)

ppp

(takes a strawberry from the basket, and pokes it into Hänsel's mouth; he sucks it up as though he were drinking an egg)

Hänsel (springing up.)

O - ho! I can do that just like you!

(takes some strawberries and lets them fall into Gretel's mouth.)
(free and without regard to the rhythm of the cuckoo's cry.)

Let us do like the cuckoo too, Who takes more than his lawful due.

(It begins to grow dusk)

Gretel (does the same.)

Hänsel (helping himself again.)
Cuckoo, how are you?
Cuckoo, where are you?

Musical score for Gretel (helping herself.). The score is in G major and 3/4 time. It features vocal lines for Gretel and Hänsel, and piano accompaniment for Flute (Fl.), Horn (Hr.), Tenor (Ten.), and Bass. The lyrics are: Gretel: Cuckoo, cuckoo! Hänsel: In your neighbour's nest you go, -

Musical score for Hänsel's cuckoo call. The score is in G major and 3/4 time. It features vocal lines for Hänsel and Gretel, and piano accompaniment for Flute (Fl.), Horn (Hr.), Tenor (Ten.), and Bass. The lyrics are: Hänsel: Cuckoo, cuckoo! (Hänsel pours a handful of strawberries into his mouth.) Gretel: Cuckoo, why do you do so?

Musical score for Gretel's cuckoo call. The score is in G major and 3/4 time. It features vocal lines for Gretel and Hänsel, and piano accompaniment for Flute (Fl.), Horn (Hr.), Tenor (Ten.), and Bass. The lyrics are: Gretel: And you're ve-ry greed - y too (helping himself) Tell me, cuckoo, why are Cuckoo, cuckoo!

Poco a poco animato.

you? (They get rude and begin to quarrel for the strawberries. Hänsel gains the victory, and puts the whole basket to his mouth until it is empty.)

Cuckoo, cuckoo!

Poco a poco animato.

cresc.

Gretel (horrified, clasping her hands together)

Hän - sel, what have you

sf

done? O Hea - ven! all the straw - berries ea - ten, you

sf

Hb.

glut - ton! Lis - ten, You'll have a pun - ishment

sf

Gl.

Hb.

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Meno mosso.

from the mo - ther, This pass - es a joke. Hänsel (quietly) Now

Meno mosso.

Fl. *cresc.* *f* *ff* *p* *Ten.*

come, don't you make such a fuss, You, Gre-tel, you did the same thing your-

Hb. Cl. Fl. *Ten.*

Più animato.

Gretel. Come, we'll hurry and seek for fresh ones!

self! *Più animato.* What, here is the

Wind. *f* *p* *mf*

VI. *p* *f* *mf*

Vel. *p* *f* *mf*

dusk, under hed-ges and bush-es? Why nought can we see of fruit or leaves!

p *mf* *p*

Un poco ritenuto.

Più mosso.

Gretel.

O Hän-sel, Hän-sel, O what shall we
It's get-ting dark al - rea-dy here!

Un poco ritenuto. Più mosso.

p *espress.* *sp* *m.d.*

do? What bad dis - o - be - dient chil - dren we've been! We ought to have

m.d.

thought and gone home soon - er!

Hänsel.

CUCKOO (behind the scenes, rather nearer than before.)

Hark,

dim. *espress.* *p* *Vel.*

what a noise in the bush - - es!

cresc. *p* *VI.*

Know you what the fo - - rest says?

dim. *p* Hr.

molto espressivo

"Chil - dren, chil - dren," it says, "are you not a - fraid?"

Solo - Violin. *p*

(Hänsel spies all round uneasily.)

p VI. *dim.* *pp* Hr. *p*

Trb. Cl.

(At last he turns in despair to Gretel.) Hänsel.

Gre - tel,

Cl. *p* Dr. *pp* *pp poco rit.*

Gretel (dismayed.)

a tempo O God! what say you? not know the way?

I can-not find the way!

Cor. ingl.
(pizz.) *pp trem.* *cresc. espress.*

(pretending to be very brave)
Why how ri - di-culous your are! I am a boy, and

O Hänsel, some dreadful thing may
know not fear!

vi. espress. *p* *vel.* *cresc.* *red.*

come!
O Gretel, come, don't be a - fraid!

f *p* *Bass.* *red.*

25788

This musical score is for a scene from the opera 'Hänsel und Gretel'. It features the characters Gretel and Hansel, with piano accompaniment for Violin I (VI.), Violin II (Vel.), Flute (Fl.), and Bass (Bass.). The score is written in G major and 2/4 time. The lyrics are in English, with some words in German (e.g., 'Hänsel', 'Gretel'). The music includes various dynamics (p, p₂) and articulation marks (accents, slurs). The score is divided into systems, with the first system starting with Gretel's entrance and the second system starting with Hansel's entrance. The third system shows Gretel's response to Hansel's question. The fourth system shows Hansel's stammering and his final statement. The piano accompaniment features a prominent melody in the Violin I part, which is often played with a 'p' (piano) dynamic. The Bass part provides a steady accompaniment. The Flute part has a melodic line that often mirrors the vocal lines. The overall mood is one of suspense and mystery, typical of the story.

Gretel.
What's glimmering there in the dark - - ness?

VI.
p

Ten.
p

Vel.
p

Hänsel.
That's on-ly the bir-ches in sil - ver

Fl.
p

Bass.
p

Gretel.
But there, what's grin - ning so there at
dress.

p

Red.

me?

(stammering)

Th-that's only the stump of a wil - low tree.

p

VI.
p

Vel.
p

Red.

Gretel (hastily)

But what a dreadful form it takes, And what a horrid face it makes!

Hb. *p*

Bass.

Dble B.

Hänsel (very loud) Gretel (terrified)

Come I'll make fa - ces, you fel - low! d'you hear? There - see!

Fl.

Tromb. *espress.*

Dble B.

Hänsel.

a lantern, it's coming this way! Will - o' the -

cresc.

dimin.

Hr.

f

ed.

wisp is hop - ping a - bout. Gretel, come don't lose heart like this!

Hr.

p

Wait, I'll give a good loud call! (Goes back some steps to the back of the stage, and calls through his hands.)

cresc.

f

cresc.

25788

CUCKOO (in the far distance behind the scenes, scarcely audible.)

2 Sopranos (very softly) *pppp*

1 Soprano (still more distant) *ppp* There!

1 Alto (somewhat more distant) *pp* You there!

1 Alto (Behind the scene, as though coming from the Ilsestein.) *p* You there!

Hänsel. (very loud) (The children cower together.)

Who's there?

ff *f dimin.* Dr. *p*

Red. *

Echo.

2 Sopranos. *ppp* Here!

2 Sopranos. *pp* Where?

Gretel (somewhat timidly.)

Is someone there?

Dr. *p* *trem.* Bel. *p espress.*

pp

Gretel (softly.)

Did you hear? a voice said "Here!" Hänsel,

surely someone is near! (weeping) I'm frightened, I'm frightened,

I wish I were home! — I see the wood all filled with

gob - - lin forms!

Hänsel.

Gretelkin, stick to me close and tight, I'll

dimin. p

25788

(A thick mist rises and completely hides the background.)

I see some shad - ovy
shelter you, I'll shel - - ter you!

wo - men com - ing! See how they nod and
beck - on, beck - on! They're com - ing, they're com - ing,
they'll take me a - - way!

VI.
Wind.
cresc.
p
fp
cresc.
stringendo

25788

Più animato.

Fa - - ther, mo - - ther, ah!

Hänsel. (At this moment the mist lifts on the left; a

Più animato. See

little grey man is seen with a little sack on his back.) Ah!

there, the man-kin, sis - - ter dear!

Wind. *mf* Harp. *f*

Ah!

I wonder who the mankin is?

mf Harp. *mf*

(becoming weaker)

Un poco più tranquillo.

(The little man approaches the children with friendly gestures, and the children gradually calm down.)

p Harp. *VI.* *dimin.* *pp* *VI. Solo* *p espress.*

Scene II.

Moderato.

Sand-man (the Sleep-Fairy: strewing sand in the children's eyes.)
(with a soft gentle voice)

I shut the children's peep - ers, sh! And guard the lit - tle

sleep - ers, sh! For dear - ly do I love them, sh! And glad - ly watch a -

bove them, sh! And with my lit - tle bag of sand By

ev - ry child's bed - side I stand; Then lit - tle tir - ed

VI.
pp (con sordino) Harp.
pp
Cl.
pp
VI.
Tenn.
p
VI.
Cl.

eye - lids close, And lit - tle limbs have sweet re - pose: And

poco ritard.
if they're good and quick - ly go to sleep,

poco ritard.

Più lento.
Then, from the starry sphere a - bove, The an - gels come with peace and love, And

Fl.
Cl.

VI.
p

send the children hap - py dreams While watch they keep!

Ob.
Cor. ingl.

Then slum - - ber, slum - ber, chil - dren, slum - ber, For

VI.
mf

p

mf

p

hap - py dreams are sent you thro' the hours you sleep!

Fl. *dolce* *Bass* *Ad.*

Hänsel (half asleep) Gretel (ditto)

Sand-man was there! Let us first say our evening - pray - er! (They cower down and fold their hands.)

Hr. *m. d.*

Allegretto tempo.

Gretel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

Hänsel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

Allegretto tempo.

Str. pp

guard - ing, Two my feet are guid - ing, Two are on my right hand,

guard - ing, Two my feet are guid - ing, Two are on my

poco cresc.

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sempre p

Two are on my left hand, Two who warmly cov - er, Two who o'er me

sempre p

right hand, Two are on my left hand, Two who warmly cov - er,

Fl.

pp subito

cresc.

hov - er, Two to whom'tis giv - en To guide my steps to Hea -

poco rit.

Two who o'er me hov - - er, Two who guide my steps to Hea -

poco rit.

vi.

Tempo.

ven. (They sink down on the moss, and go to sleep with their arms twined round each other.)

ven. Tempo.

Wind.

pp

Vel.

poco ritard.

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(Complete darkness.)

(Here a bright light

suddenly breaks through the mist, which forthwith rolls itself together into the form of a

Con espressione.

Hr. Str.

staircase vanishing in perspective in the middle of the stage.)

Scene III.

Pantomime.

Poco a poco più animato.

(Fourteen angels, in light floating garments, pass down the staircase two and two, at

intervals, while it is getting gradually lighter. The angels place themselves, according to

the order mentioned in the evening hymn, around the sleeping children; the first couple at their heads,

the second at their feet, the third on the right, the fourth on the left; then the fifth and sixth couples

distribute themselves amongst the other couples so that the circle of the angels is completed.)

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic development, and the bass staff maintains the accompaniment. A first ending bracket labeled '2 1' is present in the treble staff.

(Lastly the seventh couple comes

Third system of musical notation. The treble staff features a more active melodic line, and the bass staff continues the accompaniment. The system concludes with a first ending bracket labeled '2 1'.

into the circle, and takes its place as "guardian angels" on each side of the children.)

Fourth system of musical notation. The treble staff is marked *espressivo* and *Hr.* (Horn). The bass staff is marked *p* (piano). The system shows a continuation of the melodic and harmonic themes.

Fifth system of musical notation. The treble staff continues the melodic line, and the bass staff provides accompaniment. A *cresc.* (crescendo) marking is visible in the bass staff.

Sixth system of musical notation. The treble staff continues the melodic line, and the bass staff provides accompaniment. A *ritard.* (ritardando) marking is visible in the bass staff.

Tempo moderato.

ff Trp. Tromb. Str. Harp. Wind. f Wind. *espressivo* p Str. Wind. *cresc.* f p f

The musical score consists of six systems of staves. The first system includes parts for Trp. Tromb., Str., and Harp. The second system includes Wind. The third system includes Wind. The fourth system includes Vel. and Str. Wind. The fifth system includes *cresc.* and f. The sixth system includes f and p. The score is written in a key with one flat and a 3/4 time signature. It features a variety of musical notations, including chords, single notes, and dynamic markings.

espresso

p

ad. (The whole stage is filled with an intense light.) *ad.*

p *cresc.* *ff* *dimin.*

ad. (Whilst the angels group themselves in a picturesque tableau the curtain slowly falls.)

Wind.

p

Harp.

Hr. Str.

Hr.

Third Act.
The Witch's House.

Animato. (♩ = 100)

Hr. *f* *p* *p*

Hb.

Tr. *p* *f* *p*

Ten. Vcl. *p*

Tromb.

Cl.

Fl.

Vl. *p*

First system of the musical score. It features a piano accompaniment in the left hand and a melody in the right hand. The piano part includes a trill (Tr.) and a dynamic marking of *mf*. The melody part includes a dynamic marking of *f* and a *dimin.* (diminuendo) marking. The key signature is one flat (B-flat).

Second system of the musical score. It features a piano accompaniment in the left hand and a melody in the right hand. The piano part includes a dynamic marking of *p* and a *dolce* marking. The melody part includes a dynamic marking of *f* and a *dimin.* marking. The key signature is one flat (B-flat).

Third system of the musical score. It features a piano accompaniment in the left hand and a melody in the right hand. The piano part includes a dynamic marking of *p* and a *cresc.* (crescendo) marking. The melody part includes a dynamic marking of *f* and a *dimin.* marking. The key signature is one flat (B-flat).

Fourth system of the musical score. It features a piano accompaniment in the left hand and a melody in the right hand. The piano part includes a dynamic marking of *p* and a *cresc.* marking. The melody part includes a dynamic marking of *f* and a *dimin.* marking. The key signature is one flat (B-flat).

Fifth system of the musical score. It features a piano accompaniment in the left hand and a melody in the right hand. The piano part includes a dynamic marking of *p* and a *cresc.* marking. The melody part includes a dynamic marking of *f* and a *dimin.* marking. The key signature is one flat (B-flat).

Sixth system of the musical score. It features a piano accompaniment in the left hand and a melody in the right hand. The piano part includes a dynamic marking of *pp* and a *dolce* marking. The melody part includes a dynamic marking of *f* and a *dimin.* marking. The key signature is one flat (B-flat).

Accelerando assai.

Accelerando assai.

2/2

Vcl. Bass.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a repeat sign and a first ending bracket.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the upper staff, and the accompaniment is in the lower staff. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piece concludes with a double bar line. The word 'string.' is written above the final measure of the melody.

Wind.

Allegro non troppo. ($\text{♩} = 80$)

Allegro non troppo. (♩ = 80)

The first system of the musical score for 'Allegro non troppo' features a piano introduction in the left hand and a woodwind entry in the right hand. The piano part begins with a series of eighth and sixteenth notes in the key of D major. The woodwind part enters with a melodic line in the right hand and a supporting bass line in the left hand, marked with a forte (f) dynamic. The tempo is indicated as 'Allegro non troppo' with a quarter note equal to 80 beats per minute.

(The curtain rises.)

A musical score for a piano accompaniment. The score is written on two staves, treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a treble staff playing a series of chords and a bass staff with sustained notes. A tempo marking 'And.' is at the top right. The instruction '(The curtain rises.)' is written above the treble staff. The score ends with a double bar line and a repeat sign. There are asterisks (*) under the first and last measures of the piece.

Scene I.

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(Scene the same as at the end of Act II. The background is still hidden in mist, which gradually rises during the following. The angels have vanished. Morning is breaking. The Dew-Fairy steps forward and shakes dewdrops from a blue-bell over the sleeping children.)

ff Harp. dim. -

Dew - Fairy.
I'm up with ear - ly
p pp Wind

dawn - ing, And know who loves the morn - ing, Who'll
ff p

rise fresh as a dai - sy, Who'll sink in slumber
ff p

la - zy, ding! dong! ding!

dong! And with the golden light of day I chase the fa - ding

p espressivo

Hb.

night a - way, Fresh dew around me sha - - king, And hill and dale a -

Fl.

wa - - king; Then up, with all your pow - ers En - joy the morning

hours,— The scent of trees and flow-ers, Then up, ye sleep-ers a -

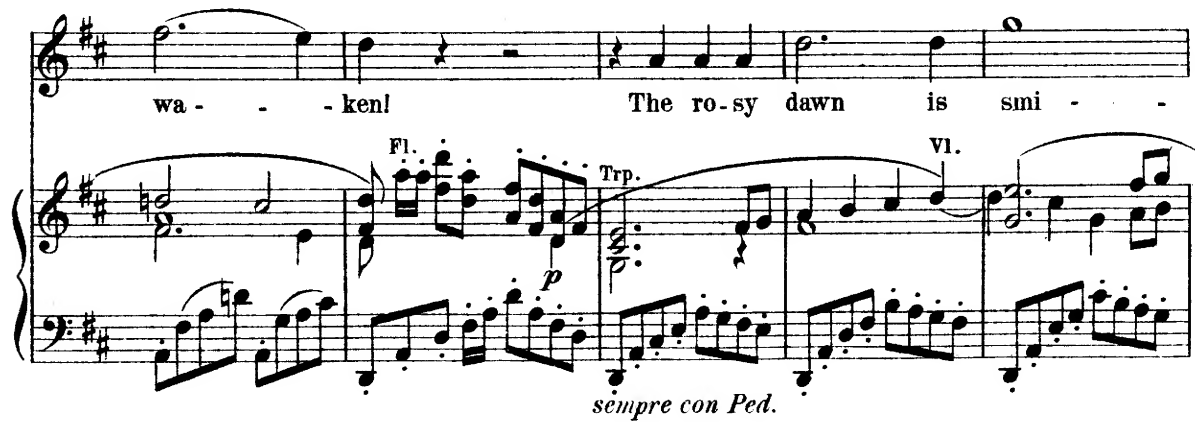


wa - - - ken! The ro-sy dawn is smi - -

Fl. Trp. VI.

p


sempre con Ped.



ling, Then up, ye sleep-ers, a - wake, a - -

cresc. *f* *dimin.*

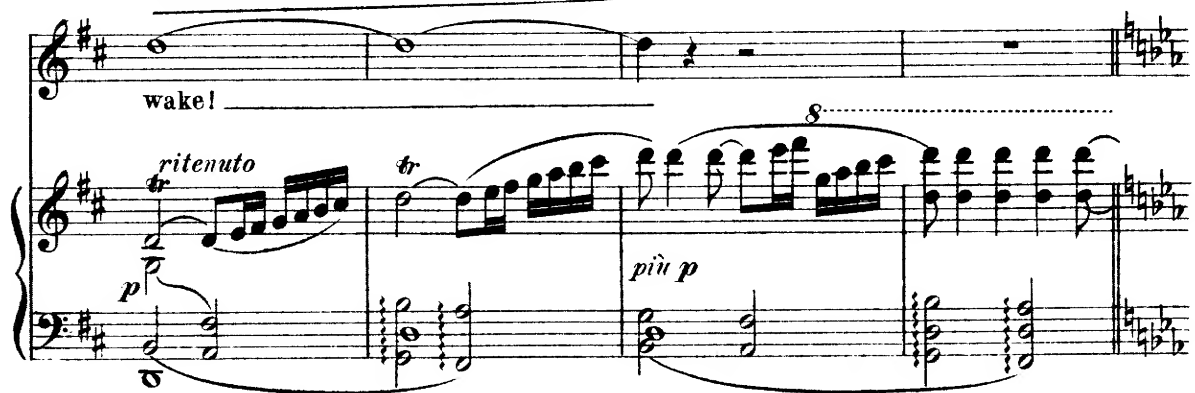
Ad. *



(Hurries off singing. The children begin to stir.)

wake!

ritenuto *tr* *p* *più p*



Where am I? Wa - king? Or do I dream?

pp Str.

How come I in the wood to lie?

Cl. *espressivo*

p

p *espressivo* VI. Ten.

High in the

branch - es I hear a gentle twittering, Birds are be -

gin - ning to sing so sweet - - ly; From ear - ly

tr

Fl.

Hr.

dawn they are all a - wake, And war - ble their morning hymn -

Ad. *

Vel.

VI.

- of grate - ful praise. Dear lit - tle sing - ers, lit - - tle

Hb.

sing - ers, Good morn - ing!

(turns to Hänsel)

cresc.

VI.

Ad.

accelerando

See there, the sleepy la - zy - bones! Wait now, I'll

p Str. *cresc.* Wind. *f* *p*

wake him! Ti-re-li-re-li, it's getting late!

Vi. Solo *tr*

Ti-re-li-re-li, it's getting late! The lark his flight is

Fl. 3 Wind. *p*

wing - ing. On high his matins sing - ing

p

ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li,

cresc.

p

ti - ti - ti - ti-re-li-ti, ti-re-li-ti, ti-re-li, ti-re-li-re-li-re-

li, ti-re-li-re-li-re - li-ti - - ti - - ti - - ti -

p *cresc.*

- ti - ti - - - ti!

Hänsel (suddenly jumps up with a start)

Ki - ke-ri - ki! it's ear-ly yet! Ki - ke-ri -

f *p*

tr

e! Ki - ke - ri - ki!

Fl. Vl.

f *dimin.*

Dr.

Hänsel.

I feel so well,

Cl. Ten. Bass. Vel.

p

Gretel.

But

I know not why! I nev-er slept so well, no not I!

Hr. Fl.

listen, Hans, here 'neath the tree A wondrous dream was sent to

Fl. Hr. Harp. Str.

pp

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Hänsel (meditatively)

me! Real - ly! I too had a

Gretel.

dream! I fan - cied I heard a

murm' - ring and rush - ing, As though the

an - gels in Heav'n were sing - ing. Ro - sy

clouds a - bove me were float - ing. Ho - vering and

pp

p

cresc.

Tromb.

vi.

Bass.

Fl.

Cor. ingl.

float - ing in the dis - tance a - way.

Sud - den - all a - round a light was streaming, Rays of glo - ry from

Hea - ven beam - ing, And a gol - den lad - der

saw I des - cend - ing, An - gels a - down it glid - ing,

Such love - ly an - gels with shi - ning gol - den wings.

Cl.
Str.
Vel.
VI.
Hb.
Fl.
mf
dim.
p

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Gretel (astonished)
And did you al-so be - hold all this?

Hänsel (interrupting her quickly)
Fourteen angels there must have been!

Un poco ritardando.

Hänsel.
Truly, 'twas wondrous fair! And upward I saw them

Cl.
ritard.
dolce

Hr.
espr.
dimin.

Hb.
Harp.
Ten.

Scene II.

(He turns towards the background: at this moment the last remains of the mist clear away. In place of the fir-trees is seen the Witch's House at the Eisenstein, shining in the rays of the rising sun. A little distance off, to the left, is an oven; opposite this, on the right, a large cage, both joined to the witch's house by a fence of gingerbread figures.)

Animato. (♩ = 60)

Gretel (holds Hänsel back in astonishment)
float. Standstill! Be still!

Vcl.
p

Hänsel (surprised)
O Hea - ven, what won - drous place is

Ten.
p

cresc.

(in the greatest excitement)

this, As ne'er in all my

Wind.

Wind.

p *cresc.*

(Both gaze at the house spellbound)

life have I seen!

Wind.

f *ff*

Trp. *Hr.* *poco rit.*

dim. *p* *più p*

Un poco più tranquillo.

dolce *Harp.* *Hr.* *Str.* *con molto espressione*

Gretel (gradually regains her self-possession)

What o - dour de - li-cious, O

p

say, do I dream? A cot - tage all made of Hänsel.

cho - co - late cream. The roof is all cov - er'd with Turkish de - light, The
cot - tage all made of Turk - ish de -

win - dows with lus - tre of su - gar are white, And on all the ga - bles the
light, The win - dows with su - gar are white, On ga - bles the

rai - sins in - vite, And think! all a - round is a
rai - sins in - vite, And think! all a - round is a

p dolce

fl.

vi.

fp

mf

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gin - ger - bread hedge! —

gin - ger - bread hedge! —

cresc.

0 ma - - - gie

0 ma - - - gie

Wind.

f Hr.

p

cas - - - tle, how nice you'd be to eat! — Where

cas - - - tle, how nice you'd be to eat! — Where

Hb.

vi.

hides the prin - cess — who en - joys so great a

hides the prin - cess — who en - joys so great a

p

treat ? Ah could she but vi - - sit our
 treat ? Ah could she but vi - - sit our

lit - - tle cot - tage bare, She'd ask us to
 lit - - tle cot - tage bare, She'd ask us to

din - ner her dain - - ties to share, She'd
 din - ner her dain-ties to share, I'm sure she'd

ask us to din - - ner, us both
 ask us to din - - ner, us both

mf
cresc.
f
dimin.
p
cresc.
f
dimin.

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to din - ner there, to din - - ner

to din - ner there, to din - - ner

there, to din - ner there!

there, to din - ner there!

dimin. *più p*

Hänsel. (resolutely)

No sound I hear, No, nothing is stirring! Come, let's go in-

Harp. *p* Harp.

Gretel (pulling him back horrified.)

Are you quite senseless? Hänsel, however can you
side it!

Str. *p* *f* *p*

Hb. Cl.

make so bold? Who knows who may live there, in that lovely house?

poco rit.

vi *p* *dimin.* *poco rit.* O Hb.

Hänsel.
a tempo

look, — do look, — how the house seems to smile! —

a tempo *p* Hr. Fl. Bass.

(enthusiastically)

Ah! — the an - gels did our foot - steps be -

Trp. *p*

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Gretel (reflectively.)

The an - gels? Yes, — it must be

guile! Fl.

dolce pp

*

so!

Hänsel.

Yes, Gre - tel, the an - gels are beck' - ning us

Hr.

Bass.

Hänsel.

in!

Fl.

p cresc.

espressivo

Più animato.

Gretel.

Yes, let's nibble it, yes, let's nibble it

Come, let's nibble a bit of the cot-tage! Come, let's nibble it like —

Più animato.

vi.

fp

like — two mice — per - se - ve - - ring!

two mice — per - se - ve - - ring!

Hb. Fl. Vl.

cresc. *f*

(They hop along, hand in hand, towards the back of the stage; - -

Trp.

ff

then stand still, - -

Hr.

f *dim.*

and then steal along cautiously on tip-toe to the house. After some hesi-

p *più p*

Vel.

tation Hänsel breaks off a bit of cake from the right-hand corner.)

2.

Scene III.

L'istesso tempo. (♩ = ♩.)

A voice from the house.

Nib-ble, nib-ble, mouse - kin, who's nib-bling at my house - kin?

Wind. *mf* Harp. *dimin.*

sf

Hänsel (starts, and in his fright lets the piece of cake fall.)

O, did you hear?

p *pp*

Gretel (somewhat timidly.)

The wind, the hea - - venly wind!

(ditto.)

The wind, the hea - - venly wind!

Str. *pp* Wind. Str. Hb. Bass.

Gretel (picks up the piece of cake and tastes it.)

Hänsel (looking longingly at Gretel.)

H'm! D'you like it?

Vel. *pp* Hb.

Gretel (lets Hänsel bite it.)

vi. Just taste and try it!

p. *cresc.*

Gretel (ditto.)

Hänsel (lays his hand on his breast in rapture.) Hi!

Hi! Hi!

fp

Hi! Hi!

p *cresc.* *f*

cake most de - li - cious, Some more I must take! — It's real - ly like Hea - ven To

cake most de - li - cious, Some more I must take! — It's real - ly like Hea - ven To

vi. *p* Bass. *p*

eat such plum-cake! It's most de-

eat such plum-cake! Ah, O how good,

vi. *fp* *cresc.*

licious! How tas - ty! How sweet!

How sweet, Ah, how

cl. Hb.

It's pr'aps thehouse of a sweet - y-maker!

(calls out.)

tas-ty! Hi! sweet-y-maker!

cresc.

(He breaks a big piece of cake off the wall.)

lit - tle mouse your sweet - ies would share!

The voice from the house.

wind, the wind, the hea - - - venly wind!

wind, the wind, the hea - - venly wind!

(The upper part of the house-door opens gently, and the Witch's head is seen at it. The children at first do not see her, and go on feasting merrily. Then she opens the whole door, steals warily up

Gretel.

Wait, you gob - bling mousekin, Here comes the cat from the house - kin!

Cr. ingl.

p espressivo

Bass.

to the children, and throws a rope round the neck of Hänsel, who, without any misgivings, turns

Hänsel (taking another bite.)

Eat what you please, and leave me in peace! Hb.

p cresc.

his back to her.)

Poco a poco stringendo.

Gretel (snatches the piece from his hand.) Hänsel (takes it back from her.)

Don't be un-kind, Sir wind, Sir wind. Heaven-ly wind, I

cresc.

Gretel (laughing.)

Ha ha ha ha ha ha ha ha ha ha ha

(laughing.)

take what I find! Ha ha ha ha ha

p Str.

Allegro non assai.

ha! Hänsel (horror-struck.)
 ha! Let go! Who are you?
 The Witch (laughing shrilly.)
 He he, he he, he he he he he!
 Wind. *Allegro non assai.*

fp *cresc.* *fp*

Hänsel.
 Let me go!
 The Witch (drawing the children towards her.)
 An - gels both! (And goo - sey-
 Wind. *fp* *fp* *fp*

2 1 3 1 4 4 1

Poco ritenuto.
 (She caresses the children.)
 gan - ders!) You've come to
 Wind. *p espressivo*

fp

vi - sit me, that is sweet! You charm - ing

Più animato.

Hänsel (makes despairing efforts

chil - dren, so nice to eat! Who are you,

Tempo come prima.

The Witch.

to free himself.) ug - ly one? Let me go! Now,

dar - ling, don't you give yourself airs! Dear heart,

what makes you say— such things?—

Wind *dimin.* — — —

Fl.

VI.

mf

p

I am Ro-si-na Dain-ty-mouth, And dear-ly

dolce VI.

Hr.

love my fel-low men. I'm art-less as a new-born

sf

sf

child! That's why the chil-dren to me are so dear,

VI.

Fl.

p

Ten.

so dear, so dear, ah,

VI.

cresc.

(caresses Hänsel)

so che - arm - - - - - ing to

VI.

dimin. *p* *cresc.* *f*

Bass.

Più animato.

Hänsel (turning roughly away.)

(stamping with his foot)

eat! Go, get you gone out of my sight! hate, —

VI.

Fl.

f *ff*

The Witch. (laughing shrilly.)

loathe you quite! Ha ha, ha ha, ha ha ha ha ha!

Wind.

f *ff*

Allegro non troppo.

These dain-ty mor-sels I'm real-ly gloating on, And you, my

VI.
fp Wind. fp cresc. fp

Un poco più tranquillo.
lit - - tle maid - en, I'm dot-ing on!

Cl.
fp p dolce Ten.
Bcl.

Come, lit-tle mou - sey, Come in-to my hou - sey!

Hb. Fl. Cl.

Come with me, my pre-cious, I'll give you sweetmeats de - li - cious!

(dolce)

Of chocola-te, tarts and marzipan You shall both eat all you can,

dolce
Str. Cl.

p

And wed-ding cake and straw-ber-ry ices, Blancmange and ev'-ry-thing

Hb.
p

Fl.
Vcl.

else that nice is, And rai-sins and al - monds, and peach-es and citrons are

Cl.
p

Vcl.

wait - ing, You'll both — find it quite cap-ti - va - - - - ting,

Hb.
cresc.

Vi.
p espressivo

Hänsel.

W. I woult come
yes, quite cap-ti - va - - - ting!

p.
mf
dim.
f

Gretel.

H. You are quite too friend-ly! The Witch.
with you, hid-eous fright! See, see!

Hb. Bass. Fl. Cl.
mf
f
dim.
p Ten.
(pizz.)

(p)
See, how sly! — Dear chil-dren, you real-ly may

Fl.
p Vel.
Ten.

trust me in this, And living with me will be per-fect

Hb.
cresc.
p

bliss! Come, lit - tle mou-sey, Come in - to my hou - sey!

Cl.
p dolce

Gretel. *f*
But say, what will you
Come with me, my precious, I'll give you sweetmeats de - li - cious!

Vel.

Gretel. The Witch.
with my bro - ther do? Well, well — I'll feed and fat - ten him up well,

Ten. *p* Hb. *p* Fl. *mf* Cl.
espressivo Hr. Bass.

With ev' - ry sort of dainty de - li - cious, To make him tender and

Cr. ingl.

tas-ty. And if he's brave and patient too, And do-cile and o-

Fl. Hb. Cl. Ten. Hr.

be-dient like a sheep, Then, Hän-sel, I'll whisper it

Cr. ingl. *cresc.* Fl. Hb. Hr. *pp* *dolcissimo*

you, I have a great treat in store

Cr. ingl. *cresc.* Vl. Cl. Hr. *cresc.*

Hänsel.
Then speak out loud, and whis-per
for you! —

Hr. *f*

not. The Witch. What is the great treat in store for me?

What?

dimin. *p* *mf*

Cl. Hb. Str.

The Witch.

Yes, my dear children, hearing and sight

p *mf*

Fl. Hr.

Hänsel.

In this great pleasure will disappear quite! Eh? both my hearing and seeing are good! You'd

p *p dolce*

Cl. Hb. Hr. Bel.

(resolutely)

better take care you do me no harm! Gretel, trust not her flattering words,

cresc. *f*

(He has in the meantime got out of the rope,
and runs with Gretel to the foreground.)

Come, sis-ter come, let's run a-way!

f *cresc.* *f* Ten. Vel.

(Here they are stopped by the Witch, who imperiously raises against them both
a stick which hangs at her girdle, with repeated gestures of spell-binding.)

The Witch.

Hold!

f *p* Trb.

(the stage becomes gradually darker.)

Ho-cus po-cus, witches' charm! Move not, as you

fp *p* *f* *p* Trb.

fear my arm! Back or forward do not try,

fp *p* *f*

Fixed you are by the e-vil eye!

p *fp*

(Here the knob of her stick begins to glow with light.)

Head on shoul-ders fixed aw - ry! *Poco a poco più animato.*

fp Hb. *p* Cr. ingl. Cl.

Ho - cus po-cus, now comes jo-cus: Children, watch the ma-gic

vl. Hb.

Più tranquillo.
(Fresh gestures: then she leads)

head, Eyes are star-ing, dull as lead! Now, you a - tom, off to bed!

cresc. *fp*

Hänsel, who is gazing fixedly at the illuminated head, into the stable, and shuts the lattice door upon him.)

Ho-cus po-cus,bo-nus jo-cus,ma-lus lo-cus,ho-cus po-cus! Bo-nus

Str. *p* *dimin.* Hb. *espressivo* Cr. ingl. Cl.

(The stage gradually becomes lighter, whilst

jo-cus, ma-lus lo-cus! Ho-cus po-cus, bo-nus

Fl. Bass. Bcl. Bass. *p* Dble B. Dr.

the light of the magic head diminishes.)

jo-cus, ma-lus lo-cus, ho-cus, po-cus!

dimin. *pp* Dr.

Molto tranquillo.

The Witch (contentedly to Gretel, who still stands there motionless.)

Cr. ingl. Now Gre-tel, be o-be-dient and wise, While

p Hr.

Hän-sels growing fat and nice. We'll feed him up, you'll see my

Hb.
Cr. ingl.

rea-son, And with sweet al-monds and with raisins sea-son. I'll go in -

Cl.
Hr.
Bass
p

doors, the things to pre-pare, And you remain here where you

Hr.
p
pp

(She grins as she holds up her finger warningly, and goes into the house.) Gretel (stiff and motionless.)
are! O, what a horrid

VI.
Cl.
VI.
pp
Tch.
Dr.
sf

Un poco più animato.

Hänsel (whispering hastily.)

witch she is! Gre-tel, sh! don't speak so loud! Be ve-ry

Wind *p* *pp* Ten. *vi.*

sharp, watch well and see What-ev-er she may do to me!

mf *vi.*

Pre-tend to do all she com-mands — O there she's coming

p *mf* *p* *cresc.*

Più animato.

(The Witch comes out, satisfies herself that

back — sh! hush! Gretel is still standing motionless and then spreads before Hänsel almonds and raisins from a basket.)

f *pp* *p* *Hr.* *Cl. 2* *Fl.*

Ten. *vi.* *p* *Wind* *cresc.*

Allegro.

Wind. *p* *cresc.*

The Witch.

Now, lit - tle man, come pri - - thee en -

Molto ritenuto.

(Sticking a raisin into Hänsel's mouth)

joy yourself! Eat, min-ion,

Più animato.

eat or die! Here are cakes, O so nice!

(She turns to Gretel and disenchants her with a juniper branch.)

Hocus pocus, elder-bush!

Allegro.

(Gretel moves again.)

Ri-gid bo-dy loosen, hush! Now up and move again,

Hr. Cl. Vl.

f *p*

bright and blithesome, limbs all be-come a-gain sup-ple and lithesome! Go my pop-pet,

Fl. Hb. Cl.

p

go my pet, You the ta-ble now shall set: Lit-tle knife, lit-tle fork,

Bass Hr. Fl. Cl.

p *p*

lit-tle dish, lit-tle plate, Lit-tle ser-viette for my lit-tle mate!

p *p*

Now get ev'ry-thing rea-dy and nice, Or else — I shall

cresc. *f* Str.

(She threatens and titters. Gretel hurries off.)

lock you up too in a trice! He he he he he he!

f *dimin.*

Molto più lento.

(To Hänsel who pretends to be asleep.)

The fool is slumb'-ring, it does seem

Cr. ingl. Vel. *p* *espressivo* Bass.

queer How youth can sleep and have — no fear! Well, sleep a -

way, you sim - ple sheep, — Soon you will sleep your

last — long sleep!

But first with Gre - tel I'll be-gin, Off

you, dear maid-en, I will dine; — You're so ten-der, plump and

Allegro.

good, — Just the thing for witch-es' food! (She opens the oven door and sniffs in it, her face

Hb. Fl. Hb. Dr.

ff *f* *p*

lighted up by the deep red glare of the fire.)

cresc.

Wind. 8 *ff* *dimin.* *poco ritenuto*

The dough has risen, so we'll go on pre-par - ing.

8 *p* *f* *f*

Ten.

Hark, how the sticks in the fire are crackling!

Wind. Str. *f* *f* *p* *fp*

(She pushes a couple more faggots under; the fire flames up and then dies down again.)

Piano accompaniment for the first system, featuring a piano (*p*) and fortissimo (*fp*) dynamic range with triplets and a crescendo.

The Witch (rubbing her hands with glee.)

Vocal and piano accompaniment for the second system, including lyrics and instrumental parts for Horn (*Hb.*), Clarinet (*Cl.*), Violin (*Vl.*), Tenor Violoncello (*Ten. Vcl.*), and Drums (*Dr.*). The vocal line includes the lyrics: "Yes, Gre-tel mine, how well off you I'll dine!"

Vocal and piano accompaniment for the third system, including lyrics and instrumental parts for Flute (*Fl.*). The vocal line includes the lyrics: "See, see, O how sly!"

Vocal and piano accompaniment for the fourth system, including lyrics and instrumental parts for Horn (*Hb.*), Clarinet (*Cl.*), Bass, and Wind. The vocal line includes the lyrics: "When in the ov-en she's peep-ing, quick-ly be-hind her I'm creep-ing! One lit-tle push, bang".

Goes the door, clang! Then soon will Gre-tel be

p

Bass.

The musical score is for a piece titled "The Little Red Hen". It is written for a vocal soloist and a piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 9/8. The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The vocal melody begins with the lyrics "just done to a T!" and "And when from the ov-en I take her she'll". The piano accompaniment features a prominent triplet figure in the right hand and a steady eighth-note bass line in the left hand. The second system continues the vocal melody and piano accompaniment, with the vocal melody ending on a final note. The piano accompaniment also concludes with a final chord. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, lyrics, and dynamic markings like *p* (piano) and *mf* (mezzo-forte).

look like a cake from the bak-er! By ma-gic fire red chang'in - to gin-ger-bread!

See, see how sly! He he, he he,

VI.

cresc.

he he, he he, he he he he he!

pizzicato

150 **Listesso tempo.** (♩ = 120)

(In her wild delight she seizes a broomstick and begins to ride upon it.)

cresc. - *f*

And three and four Are witch - es' lore, And

Cl. *p*

five and six Are witch - es' tricks, And nine is one, And

Hb.

ten is none, And seven is nil, Or what she will!

cresc. -

And thus they ride till dawn of day!

mf *p cresc. -*

(Hopping madly along she rides to the back of the stage, and vanishes for a time behind the cottage.)

ff

p Wind.

VI.

mf Trb.

fp Dble B.

cresc.

f

comes visible again; she comes to the foreground, -

where she suddenly pulls up - - - and dismounts.)

Prr! broomstick, hil -

ff Trp. Hr.

(She hobbles back to the stable and tickles Hänsel with a birch-twig till he awakes.)

The Witch.

Up, awake, my mankin young; Comes how to

Allegretto tempo.

Trp. *f*

(Hänsel puts his tongue out.)

(Smacks with her tongue.)

me your tongue!

Dainty morsel!

Fl. *mf*

Hb. *p dolce*

p

(ditto again.)

(♩. = ♩)

Dainty mor-sel!

Fl. *p*

Hb. *p*

Cl. *p*

Lit - tle tooth - some man - kin come, Now let me see your thumb!

Fl. *f*

Vi. *cresc.*

Ten. *cresc.*

(Hänsel pokes out a small bone.)

Ge - mi - ni!

Hb.

Bass.

VI.

p Str.

hol O how scraggy, how lean!

p

Ur - chin, you're a scraggy one, As bad

p Str.

cresc.

as a ske-le-ton!

Str. *p*

mf

f Hr.

(pizz.)

The Witch (calls.) (Gretel appears at the door.)

Mai-den! Gre-tel! Hb.

p

Fl.

p

Cl.

p

Cr. ingl.

Bass.

The Witch.
Bring some raisins and almonds sweet, Hänsel wants some more to

Fl. *cresc.*

(Gretel runs into the house, and returns immediately with a basket full of almonds and eat! —

VI. *p* *cresc.*

Hr.

raisins.) Gretel. (Whilst the Witch is Here are the almonds!

Hb. Bass. *f.* *dimin.* *p*

Vel.

feeding Hänsel, Gretel gets behind her and makes the gestures of disenchantment with the juniper-branch.) Gretel (softly). Ho-cus pocus, el-der-bush,

Ten. VI. *dim.* Fl. *pp* (pizz) Hb. *pp*

The Witch (turning suddenly round.) Ri-gid bo-dy loosen, hush! What were you saying, little goose?

VI. *pp* Cl.

Gretel (confusedly) The Witch. Gretel (louder.)

On - ly — much good may it do to Hans! Eh? Much good may it do to Hans!

Fl. *p espressivo* *cresc.*

Hb.

The Witch. (sticks a raisin into Gretel's mouth.)

Hehehe! my little Miss, I'll stop your mouth with this!

Fl. Hb. *dimin. p Ten.*

Eat, mi - nion, eat or die, Here are cakes, O so

Hb. Cl. *p espressivo*

(She opens the oven door; the heat has apparently diminished. Meanwhile Hänsel makes violent signs to Gretel.)

nice!

p

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Hänsel (softly opening the stable door) The Witch (looking greedily at Gretel.)

Sis - ter, dear, — O be-ware! — She makes my mouth wa-ter,

Bass. Fl. Cl. Wind.
Cl. Bcl. p Bass. Vel.

This pretty little daughter! Come, Gretel mine! sugar-maiden mine!

Cr. ingl. Fl. 3 Bass. Hr.

(Gretel comes towards her.)

Peep in the oven, be steady, See if the gingerbread's ready!

mfpp Str. pp Ten. Bass. Vl. Fl. Vl.

Care-ful - ly look, pet, Whe-ther it's cooked yet, But if it wants more

Cr. ingl. Vl. p

(Gretel hesitates.) Hänsel (slipping out of the stable)

Shut quick the door! Sis - ter dear, —

Fl. 3. Vl. 3. Fl. 3. Hb. Fl. 3. Cl. Bass. p f

Gretel (making herself out very awkward)

Have a care! — I don't un-derstand what I have to do!

Vl. p espressivo

The Witch.

Just stand on tip - toe, Head bending for - ward, Try it, I pray, It's merely play!

Hb. Fl. 3. Vl. 3. Hr. p mf Vcl.

Hänsel (pulling Gretel back by her frock) Gretel (shyly)

Sis - ter dear, Now take care! I'm such a goose, don't un-derstand!

Hr. f Bass. fp p dolce Ten.

You'll have to show me How — to stand on tip - toe! **Furioso.**

Cl. *pp* Hr. *dimin.* Wind.

Ten.

The Witch (makes a movement of impatience.) (She begins creeping up to the

Do as I say, It's merely play! Hr.

VI. *f* *mf* *mf* Trb. Bass.

oven, muttering all the time, and just as she is bending over it, Hänsel and Gretel give her a good push, which sends her toppling over into it, upon which they quickly shut the door.)

Cl. *f* *cresc.* *f* *cresc.*

Ten. *p*

Gretel (mocking her.)

"Then one lit-tle push, bang Goes the door, clang!" You,—

Hänsel (mocking her.)

"Then one lit-tle push, bang Goes the door, clang!" You,—

— not Gretel, then will be Just done to a T! (Hänsel and Gretel fall joyfully into one another's arms.)

— not Gretel, then will be Just done to a T!

p *p* *p* *cresc.*

The Witch Valse.

Un poco meno mosso. (♩ = ♩)

Hur - rah! Now sing the

Un poco meno mosso. (♩ = ♩) Hur - rah! Now sing the

ff (*pesante*) *f* *p*

witch is dead, Real-ly dead, No more to dread! Hur - rah!

witch is dead, Real-ly dead, No more to dread! Hur - rah!

fl. *fp*

Now sing the witch is still, Death-ly still, We — can eat our fill! Now all the

Now sing the witch is still, Death-ly still, We — can eat our fill! Now all the

mf *fp*

spell is o'er, Real - ly o'er, We fear no more! Yes let us
spell is o'er, Real - ly o'er, We fear no more! Yes let us
a tempo

other's hands.)
hap - py be, Dancing so mer - ri - ly; Now the old witch is gone, We'll have no end of fun!
hap - py be, Dancing so mer - ri - ly; Now the old witch is gone, We'll have no end of fun!

Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur -
Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur -
cresc. -
(They take each other round the waist and waltz
rah! Hur - rah!
rah! Hur - rah!

ff

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together, first in the front of the stage, and then gradually in the direction of the Witch's house.)

ff

Hb.
Cr. ingl.
fp espressivo
Vcl.

vl.

(When they got there Hänsel breaks loose from Gretel and rushes into the house, shutting the door after

Vcl.
dolce
Dr.

him. Then from the upper window he throws down apples, pears, oranges, gilded nuts, and all kinds of

vl.
dolce

sweetmeats into Gretel's outstretched apron.)

First system of musical notation. The Tenor (Ten.) part is in the upper staff, and the Horn (Hb.) part is in the lower staff. The music is in a key with two flats and a 3/4 time signature. The Tenor part begins with a melodic line, and the Horn part provides harmonic support. A piano (*p*) dynamic marking is present.

Second system of musical notation. The Violin (VI.) part is in the upper staff, and the Horn (Hb.) part is in the lower staff. The music continues with a melodic line in the Violin and harmonic support in the Horn. A piano (*p*) dynamic marking is present.

Third system of musical notation. The Violin (VI.) part is in the upper staff, and the Horn (Hb.) part is in the lower staff. The music continues with a melodic line in the Violin and harmonic support in the Horn. A crescendo (*cresc.*) dynamic marking is present.

(Meanwhile the oven begins crackling loudly, and the flames burn high. Then there is a loud crash, and

Fourth system of musical notation. The Violin (VI.) part is in the upper staff, and the Horn (Hb.) part is in the lower staff. The music continues with a melodic line in the Violin and harmonic support in the Horn. A forte (*f*) dynamic marking is present, followed by a crescendo (*cresc.*) dynamic marking.

the oven falls thundering into bits.)

Fifth system of musical notation. The Violin (VI.) part is in the upper staff, and the Horn (Hb.) part is in the lower staff. The music continues with a melodic line in the Violin and harmonic support in the Horn. A fortissimo (*ff*) dynamic marking is present.

dimin.

(Hänsel and Gretel, who in their terror let their sweetmeats all

p

fall down, hurry towards the oven startled, and stand there motionless. Their astonishment increases when

piu p

Hr.

(con sordino)

pp

Dr.

they become aware of a troop of children around them, whose disguise of cakes has fallen from them.)

Bass.

Bel.

Gretel. (spoken) There, see those little children dear,
Hänsel. (spoken) I wonder how they all came here!

piu p

1

pp

Scene IV.

Molto tranquillo. (♩ = 80)

Sopranos (Girls)

(motionless)

Gingerbread Children.
Altos (Boys)

We're

We're

Molto tranquillo. (♩ = 80)

VI.

Str. (con sordino)
pp

and with closed eyes as the cake figures were before.)

saved, we're freed for e - ver - more!

saved, we're freed for e - ver - more!

Hr.

Hb.

Gretel.

Your eyes are shut, pray who are you? You're sleep - ing, and

Ten.

Wind

yet you're singing too!

sempre pp
O touch us, we

sempre pp
O touch us, we

pp

Red. * Red. *

Hänsel (embarrassed.)
O touch them for

pray, that we may all a - wake!

pray, that we may all a - wake!

m.s. *m.s.*

Red.

Gretel.
Yes, let me stroke this in - nocent face!

me, I dare not try!

* Red. * Red. * Red. *

(She caresses the nearest child, who opens its eyes and smiles.)

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p
O touch me too, O touch me too, that
p
O touch me too, O touch me too, that
cresc.

I al - so may a - wake!
I al - so may a - wake!
pp

(Gretel goes and caresses all the rest of the children, who open their eyes and smile, without moving. meanwhile Hänsel seizes the juniper - branch.)

Poco a poco accelerando sin' al -
cresc.

Hänsel.
Ho - cus po - cus el - derbush! Ri - gid bo - dy loosen, hush!
mf *più cresc.*

(The Children jump up and hurry towards Hänsel and Gretel from all sides.)

Single. We thank, we

Single. We thank, we thank — you

Tempo vivace. (♩ = 80)

Hb. cl. Hr.

f

All. (The children close in a circle round H. and G.)

thank — you both! The spell is broke and we are free, We'll

both! The spell is broke and we are free, We'll

f *ff*

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

hands to - ge - ther while we sing! Then

hands to - ge - ther while we sing! Then sing and spring, then dance and sing, For

mf

sing and spring, then dance and sing, That through the wood our song of praise may

cakes and all good things we bring, That through the wood our song of praise may

cresc.

p *cresc.*
sound, and e - - cho re - peat it all a - round!

p *cresc.*
sound, and e - - cho re - peat it all a - round; all a - round!

p *cresc.* *ff*

Hänsel.

(drawing back.) The

(drawing back.) We thank! _____

We thank! _____

Hb. Ten.

dimin. Hr. Bass.

an - - - gels whis - pered in dreams to us in si - lent night

(Four Gingerbread Children at a time surround Hänsel and Gretel, and bow gracefully to them.)

espressivo *p* *vel.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Gretel.

Ye an - - gels,

What this happy, happy day has brought to light. Ye an - - gels,

Single. *p*

Praise and thanks! Single. *p*

We

sempre Ped.

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who have watched o'er our steps and led them right, You we praise and

who have watched o'er our steps and led them right, _____ We

Single.

We thank you both _____

thank you both for all our joy and won-drous de-light!

thank for all our joy and won-drous de-light, _____

praise _____ and thank, _____ we praise and thank _____ for all our

_____ for all our joy _____ and won-drous de-light, _____ for all our

We thank you both _____ for all our won-drous de-light! We

for all our de-light!

joy and won-drous de-light!

joy and won-drous de-light!

thank you both for our de-light!

All. We'll thank you

We'll thank you

ff

(They all press round Hänsel and Gretel to shake hands with them.)

all our life!

all our life!

We'll thank you all our life!

ff

mf

Gretel.

We thank you now, we

Hänsel.

We thank you now,

thank you all our life!

We thank you both, we

We'll thank you all our life!

We thank,

cre

thank you now, We thank _____ for our de - light!

We thank you now, We thank _____ for our de - light!

thank you both, We thank _____ you all our life!

We thank _____ you all our life!

We thank _____ you all _____ our life! We

scen - do *f* *Hr.* *Ten.* *Red.* *

We We We

We praise and thank you both for

praise and thank you both for all our joy, all our de-light, for

v. *Red.* *

poco *ritard.*

thank, — we thank for our — de — —
 praise — and thank you now for our — de — —
 all — our joy and for all — our — de — —
 all our joy and our de - light, for all — our de -

poco *ritard.*

Un poco ritenuto.

light!
 light!
 light!
 light!

Father (behind the scene.)

Tra la la la, tra la la la, Were our children on - ly here!

Un poco ritenuto.

Wind.

p

(The Father appears in the background with the Mother, and stops when he
(half spoken)

Tra la la la, tra la la la la, Ha! Why they're really there!

dimin. *p* *Vivo.* *mf* *vi*

Last Scene.

sees the children.) Hänsel. (running towards them.)

Allegro molto. (♩=120) Fa - ther! Mo - ther!

Hr. *p* *mf*

Gretel. (the same.) Mother. Father.

Fa - ther! Mo - ther! Chil - dren dear! O

p *mf* *cres*

(Joyful embracing.)

wel - come, poor chil - dren in - no - cent!

do *ff*

(Meanwhile two of the boys have dragged the Witch, in the form of a big gingerbread cake, out of the

Un poco

sempre ff

ruins of the oven. At the sight of her they all burst into a shout of joy. The boys place the Witch in the

All.

Meno mosso. ($\text{♩} = 104$)

Ha!

ff

middle of the stage.)

f dimin.

Father.

Chil - dren, see the won - der wrought, How the witch her - self was caught,

p

Un - a - ware, In the snare Laid for you with cun - ning

cresc.

Fl.

All the rest.

See, O see the won - der wrought, How the witch her - self was caught,

rare!

vi.

fp

Un - a - ware In the snare Laid for us with cun - ning

cresc.

(The two boys drag the Witch into the cottage.)

rare!

Such is Heaven's chastisement, E - vil works will have an end.

Cl.

fp

Bass.

Poco a poco più allargando.

riten.

When past bearing is our grief, God the Lord will send us sure re - lief! Yes,

Wind.

p Str.

vi. *riten.*

When past bearing is our grief, God the Lord will send re -

p *pp* Wind. Vcl.

Maestoso. **Più allargando.**
Gretel. *molto cresc.*

When past bear-ing is our grief, God the Lord will

Hansel.

When past bear-ing is our grief, God the Lord will

Mother.

When past bear-ing is our grief, God the Lord will

Father. *p* *cresc.*

lie! God the Lord will

p *p*

When past bear-ing is our grief, God the Lord will

When past bear-ing is our grief, God the Lord will

Maestoso. **Più allargando.**

p *cresc.*

